







PHILADELPHIA COLLEGE OF THE PERFORMING ARTS

Admissions Bulletin

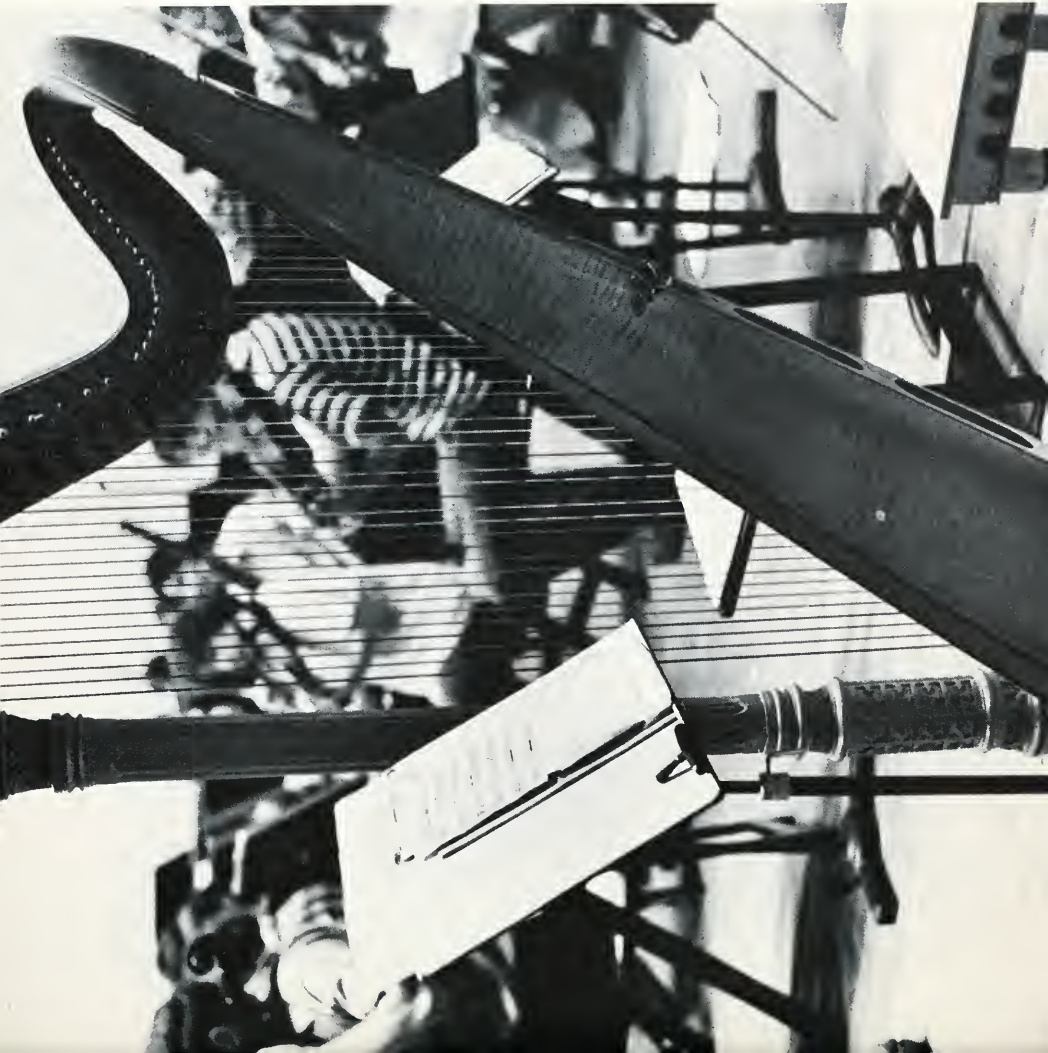




TABLE OF CONTENTS

The College 1
The Campus 4
Board of Directors 5
Administration and Staff 6
Faculty 7
School of Music 10
 Curriculum 12
 Degree Programs 12
 Performance Opportunities 13
 Music Education 13
 Jazz Emphasis 14
 Admissions 15
 Application Procedures 15
 Auditions 16
 Audition Dates 16
 Audition Repertoire 17
School of Dance 20
 Curriculum 21
 Degree Programs 22
 Performance Opportunities 22
 Dance Education 23
 Admissions 23
 Application Procedures 23
 Auditions 25
 Audition Dates 25
Graduate Studies 28
 Graduate Program in Opera 29
 Graduate Program in Music 31
 Graduate Program in Dance 33
General Information 34
 Student Life 35
 Housing 35
 Summer Session 35
 ACT 101 35
 Pre-College Training 36
 Early Admissions Program 36
 Part-Time Students 36
 Transfer Students 36
 Foreign Students 36
Financial Aid 37
Tuition and Fees 41
Calendar 43
Application for Admission 44

THE COLLEGE ADMISSIONS BULLETIN



The Philadelphia College of the Performing Arts is dedicated to excellence in the training of professional musicians, dancers, music educators, and dance educators. The PCPA curriculum combines the performance emphasis of a traditional conservatory approach, stressing individualized training, practice, and discipline, with a liberal arts education.

Founded in 1870 as the Philadelphia Musical Academy, the Philadelphia College of the Performing Arts has long been regarded as one of America's foremost contributors of outstanding musicians. Many of the college's early graduates and faculty became members and founders of the Philadelphia Orchestra when it was formed in 1900. To this day, the Philadelphia Orchestra continues to play a significant role in the life at PCPA, with many of its members serving on the college faculty. Located in Philadelphia's historic Shubert Building, PCPA is adjacent to the Academy of Music, home of the world famous orchestra.

In 1976, the college, still offering only a music program, officially changed its name to the PHILADELPHIA COLLEGE OF THE PERFORMING ARTS. This signified a new direction for the school, and in essence announced the college's intention to expand its curriculum to include all three of the performing arts—MUSIC, DANCE, and THEATRE.

In 1977, the college incorporated the School of Dance into its curriculum, thus adding new dimensions to the college program. The high standards of training and professionalism established by the School of Music, are an integral part of the dance program.

The college plan calls for the introduction of a School of Theatre and a School of Creative Studies in the mid-1980's, offering degrees in such areas as musical theatre, theatre arts, choreography, stage direction, and related areas.

The Philadelphia College of the Performing Arts, long regarded as a leader and pioneer, is now Pennsylvania's *first* and *only* independent college dedicated exclusively to the performing arts. The college, one of the first of its kind in the United States, is recognized as a school which is serving present and future needs. The college's philosophy is founded on the principle that performing artists, whatever their discipline, have a common bond, and that they must reach out to each other for inspiration and growth. Today, many follow inter-disciplinary careers, requiring familiarity with all the performing arts.

The College is proud of its distinguished faculty, most of whom are widely recognized performing artists. This highly qualified and professional faculty, coupled with the college's philosophy that superior individualized instruction is of the utmost importance, has brought about a well-deserved reputation for excellence in professional training. This reputation is strengthened by the impressive and ever-growing list of past students at PCPA. Included are such artists as pianists Andre Watts, Eugene List and the late William Kapell, composer Vincent Persichetti, soprano Florence Quivar, dancers Judith Jamison and Rodney Griffith, and jazz artist Stanley Clark, among others.

The Philadelphia College of the Performing Arts, a fully accredited independent institution, is a member of a unique consortium, known as AICM.

The college shares membership with the Juilliard School, San Francisco Conservatory, New England Conservatory, Cleveland Institute of Music, Mannes School, Manhattan School of Music, and Peabody Conservatory.

The Philadelphia College of the Performing Arts offers the student the unique opportunity to learn and grow creatively as a person and as a performing artist. The coeducational student body is composed of students from across the United States and many foreign countries. All students receive personal attention, professional individualized training, and are regarded as unique individuals possessing abilities and talents which must be guided, respected, and allowed to grow to full potential. Our goal is to assist each student to realize the full attainment of his true potential.

Indeed, the Philadelphia College of the Performing Arts is a place where one can 'study with a professional' to 'become a professional', while at the same time earning a fully accredited and recognized college degree.

The College looks forward to the future, and invites young artists to consider becoming a part of this exciting experience.



Joseph Castaldo, President



THE PHILADELPHIA COLLEGE OF THE PERFORMING ARTS

(Formerly Philadelphia Musical Academy)

Location:	Philadelphia, Pennsylvania
Founded:	Philadelphia Musical Academy, 1870
Chartered by:	The Commonwealth of Pennsylvania, 1915
Approved by:	The Pennsylvania Department of Education to grant degrees, 1950
Amalgamated with:	The Philadelphia Conservatory of Music, 1962 The Philadelphia Dance Academy, 1977
Accreditations:	Middle States Association of Colleges and Secondary Schools National Association of Schools of Music Pennsylvania Department of Education

THE CAMPUS

The Philadelphia College of the Performing Arts is located in Center City Philadelphia, a location highly advantageous for the young performing artist. Its two buildings are in the center of an area which serves as the focal point of the city's major performing arts activities. Within one block of the college, one will find the permanent homes of The Philadelphia Orchestra, The Pennsylvania Ballet, The Philadelphia Civic Ballet, The Philadelphia College of Art, The Performing Arts School, The Philadelphia High School for the Visual and Performing Arts, and Philadelphia International Records. Indeed, concentrated within this small area, one finds more professional music, dance and theatre represented than in any other part of the city.

The home of the Philadelphia College of the Performing Arts is the modern seven-story Shubert Building at 250 South Broad Street. Philadelphia's historic Shubert Theatre, owned and operated by the College, is housed on the ground floor of the building, and is today the major performance hall for PCPA students and faculty. At the same time, it is the permanent home of the Pennsylvania Ballet, and it is frequently a major stop for pre-Broadway shows and national touring companies. The opera/concert theatre has a seating capacity of 1800 persons, and is considered to be one of Philadelphia's finest.

The remainder of the Shubert Building houses a large and comprehensive music and dance library, a full complement of modern classrooms, chamber music studios, student lounges, and administrative offices. In addition, there is an eletronic music studio, class piano laboratory, and audio-visual equipment. Practice rooms are carpeted, have full-length mirrors, and individual heat controls; many are equipped with grand pianos. Also available is a two-manual Challis Harpsichord, an 8-Track Moog Synthesizer, two harps, complete sets of percussion instruments, and more than one-hundred orchestral instruments which may be used on a loan basis for rehearsals and class instruction.

The Annex Building, located at 313 South Broad Street, houses the dance, jazz, and opera programs of the Philadelphia College of the Performing Arts. This building, newly renovated in 1978, has four spacious dance studios and several smaller practice rooms. Studios are equipped with sturdy barres, mirrors, and resilient wood floors. Dressing rooms are available with individual lockers and showers. Several rooms are available as rehearsal space for large ensembles and other functions. The building also houses faculty offices and the Performing Arts School, PCPA's own private performing arts school for grades 4-12.

Theatre 313 is located in the Annex, and serves students and faculty as a recital hall for student and faculty concerts and productions. With a seating capacity of approximately 200, this theatre provides an intimate setting for small productions. Not only does Theatre 313 serve PCPA students and faculty, but it is noted as Philadelphia's newest theatre.

The summary, PCPA is very proud to offer to its students two modern and well-equipped buildings, located in the hub of Philadelphia's cultural and performing arts activity. In addition, students are fortunate to have available two of Philadelphia's finest theatres, both owned and operated by the college. Indeed, the facilities of the college, coupled with its location, foster the professional and artistic development of each PCPA student.

BOARD OF DIRECTORS

Officers

Ira Brind
Chairman

John W. Merriam
Chairman Executive Committee

Joseph Castaldo
President

Stephen J. Korn, Esq.
Secretary

Jack F. Adler, Jr.
Treasurer

Mary Tomkins
Assistant Secretary

Directors

Jack R. Bershad, Esq.
Lennox K. Black
Herbert Cook
I. Michael Coslov
Hon. Robert W. Crawford (ex-officio)
Vincent C. Desiderio, M.D.
William J. Doyle
Sanford L. Fox
Richard L. Freundlich
Kenneth Gamble
Russell A. Glicksman
Daniel J. Gross
Phyllis C. Kaufman, Esq.
Robert S. Lee, Sr.
Hon. Fredric R. Mann
Mrs. Matthew T. Moore
Mrs. Suzanne Morgan
Ronald Naples
Mrs. S. S. Neuman
Miss Robyn F. Perlman
Edwin P. Rome, Esq.
Michael J. Rotko, Esq.
Richard I. Rubin
Adolph E. Sinkow
Harold L. Yoh, Jr.

ADMINISTRATION AND STAFF

Joseph Castaldo
President

Clement C. Petrillo
Dean of the College

Bernice Rosen
Acting Director, School of Dance

Edward T. Brake
Director of Admissions

William Fahy
V.P., Finance and Administration

Carlton Jones Lake
Director, Performing Arts School/
Academy Boys Choir

William J. Johnston, Jr.
Business Manager

Felicity Ingersoll
Director of Development

Ivana Pelnar-Zaiko
Director of Grants
Research and Writing

Rita DiRenzo
Registrar

Maria R. Wright
Director, Financial Aid/
Administrative Assistant, ACT 101

Harold Parker
Coordinator, ACT 101/
Director, Student Concerts

Kent Christensen
Librarian

Gary Houser
Director of Facilities/Stage
Manager/Concert Recordings


Dr. Clement C. Petrillo, Dean

Stan Hurwitz
General Manager, Shubert Theatre

Mary K. Tomkins
Administrative Assistant to the
President

Susan Gottlieb
Administrative Assistant, School
of Dance

Jeanne Bustard
Director, Conservatory Division

Betty Keiser
Director, Audience Development

Elaine Evans
Director, New Studies Center

Maria Ezerman Drake
Assistant Dean Emeritus

Nadia Nahumck
Dean Emeritus, School of Dance

FACULTY

SCHOOL OF MUSIC

Dr. Clement C. Petrillo
Coordinator, Division of Applied Studies

WOODWINDS

*Adelchi Louis Angelucci (Bassoon)
**Robert Bloom (Oboe)
Raphael Dannatt (Flute)
*Anthony Gigliotti (Clarinet)
Harold Karabell (Saxophone)
*John Krell (Flute)
*Loren Lind (Flute)
Lawrence McKenna (Saxophone)
Guido Mecoli (Clarinet)
*Donald Montanaro (Clarinet)
Stewart Newbold (Clarinet)
David Schneider (Oboe)
*John Shamlian (Bassoon)
Joseph Smith (Saxophone/Clarinet)
Marshall Taylor (Saxophone)
Adeline Tomasone (Flute)
Linda Wetherill (Flute)
William P. Zaccagni (Saxophone)

BRASS

*Roger Blackburn (Trumpet)
*Tyrone Breuninger (Trombone)
Joseph DeAngelis (French Horn)
Richard Genovese (Trombone)
*Paul Krzywicki (Tuba)
Jay Paul Krush (Tuba)
Anthony Marchione (Trumpet)
**Herbert Pierson (French Horn)
*Seymour Rosenfeld (Trumpet)
*David Wetherill (French Horn)

PERCUSSION

*Michael Bookspan
Nicholas D'Amico
*Anthony Orlando

KEYBOARD

Richard Alexander (Organ)
Jeanne Behrend (Piano)
Elizabeth Boggs (Harpsichord)
Annette DiMedio (Piano)
Allison Drake (Piano)
Robert Elmore (Organ)
Frances Fanelli (Piano)
Dr. Donn-Alexandre Feder (Piano)
Amelia Gigliotti (Piano Pedagogy)
Aglaia Koras (Official Accompanist)
Florenza D. Levengood (Piano)
Clement C. Petrillo (Piano)
Robert Plimpton (Organ)
George Reeves (Piano)
Susan Starr (Piano)
Benjamin Whitten (Piano)

HARP

*Margarita Csonka Montanaro
Karin Fuller

STRINGS

Robert Cerulli (Double Bass)
*Frank Costanzo (Violin)
*Neil Courtney (Double Bass)
Dorothy DeLay (Violin) Visiting Professor
*Joseph de Pasquale (Viola)
*Julia de Pasquale (Violin)

Member, The Philadelphia Orchestra
***Former Member, The Philadelphia Orchestra*

*Robert de Pasquale (Violin)
*William de Pasquale (Violin)
*Arnold Grossi (Violin)
*George Harpham (Cello)
*Gloria Johns (Cello)
Masao Kawasaki (Violin)
*Joseph Lanza (Violin)
**David Madison (Violin)
*Leonard Mogill (Viola)
**Deborah Reeder (Cello)
*Henry G. Scott (Double Bass)

VOICE

Adele Addison
Marianne Casiello
Carolyn D. Dengler
Marion Harvey
Harold Parker
Vivian Wagner

OPERA

Kay Walker, Coordinator
Marciem Bazelle, Make-up
Roland Fiore, Coach
Manfred Fischbeck, Dance
Sylvia Olden Lee, Coach
Thomas Muraco, Coach
Andrew Pap, Dance
Geraldine Rehrig, Acting
Bruno Rigacci, Conductor & Coach
Gabriela Roepke, Opera/Theatre History
Spyros Sakkas, Visiting Artist in Musical Interpretation

CLASSICAL GUITAR

John Leonard
Peter Segal

THEORY/COMPOSITION

Dr. Donald Chittum, Coordinator
Joseph Castaldo
Annette DiMedio
Lilburn Dunlap
Jan Krzywicki
Andrew Rudin
Dr. Carl B. Schmidt
Harvey Sollberger

MUSICIANSHIP

Jan Krzywicki, Coordinator
Lilburn Dunlap
Janice Kestler
Michael Stairs

MUSIC CRITICISM

Daniel Webster

MUSIC EDUCATION

Dr. Douglas S. Medlin, Coordinator
Douglas Fitzgerald
**Joseph Primavera
Nicholas D'Amico
Dr. Carlton J. Lake
Mark Huxsoll

Member, The Philadelphia Orchestra
***Former Member, The Philadelphia Orchestra*

Note: Faculty biographies available upon request.

JAZZ EMPHASIS
Evan Solot, Coordinator
James Amadie
James Gallagher
Lawrence McKenna
William P. Zaccagni

ENSEMBLES
Dr. Clement C. Petrillo, Coordinator

Symphony Orchestra/Symphonic Wind Ensemble
**Joseph Primavera, Music Director

Chorus
Michael Korn, Choral Director

Jazz Ensembles
Evan Solot, Director
William P. Zaccagni

CHAMBER ENSEMBLES
Dr. Clement C. Petrillo, Coordinator
**Robert Bloom (Mixed Chamber)
*Joseph dePasquale (String Chamber)
*Robert dePasquale (String Chamber)
*William dePasquale (String Chamber)
*George Harpham (String Chamber)
*Mason Jones (Brass/Woodwind Ensemble Seminar)
Aglaia Koras (Piano Accompanying)
John Leonard (Classical Guitar Ensemble)
**Joseph Primavera (Mixed Chamber)
**Joseph Primavera (Percussion Ensemble)

HUMANITIES
Dr. John F. DeWitt, Coordinator
William Ashbrook
Janice Bryson
Susan W. Callaway
Dr. Richard Duprey
Dr. Therese Casadesus Rawson
Gabriela Roepke
Arthur Sabatini

SCHOOL OF DANCE
BALLET
Irene Clarke
Susan Gottlieb
Andrew Pap
Barbara Sandonato
Alexei Yudenich

MODERN DANCE
Takako Asakawa
Peter Bertini
Shimon Braun
Manfred Fischbeck
Brigitta Herrmann
David Hatch Walker

THEATRE DANCE
Michelle Frampton
Joanne Tulli
Karen Vorkapich

DANCE STUDIES
Ian Harris (Anatomy)
Gloria Lihotz (Voice)
Geraldine Rehrig (Acting)
Bernice Rosen (Dance History/Ethnology)
Pearl Schaeffer (Dance Pedagogy)
Henry Shreibman (Mime)

Member, The Philadelphia Orchestra
***Former Member, The Philadelphia Orchestra*

SCHOOL OF MUSIC



The School of Music of the Philadelphia College of the Performing Arts is concerned with the preparation and training of young artists for careers as professional musicians and music educators. Moreover, PCPA is dedicated to the total education of its students. In short, the college's goal is to produce individuals who possess the means to function in all aspects of the world around them, as musicians and as productive citizens.

The traditional conservatory approach, that which stresses the importance of individualized training, is a strong influence in the curriculum of the School of Music. The college also places great emphasis on performance.

Each full-time degree student in the School of Music receives a one-hour private lesson each week. A distinguished faculty is available.

All music majors at the Philadelphia College of the Performing Arts receive intensive training in theory and musicianship, with the option of selecting a number of music electives. The PCPA theory program is a unique approach to theoretical studies, insuring each student a solid foundation in basic skills, analysis, literature and music history. Musicianship (ear-training) studies foster an aural awareness of pitch and rhythmic materials. Fundamentals of music theory are correlated with aural materials so that both intellectual and aural skills develop simultaneously and reinforce each other. Each student has the opportunity to elect a number of advanced music courses and courses of special interest. A sample of such courses includes Orchestration, Conducting, Bach, Improvisation, Electronic Composition, Synthesizer Techniques, and Music Criticism.

The importance of individualized training is reinforced by the College's on-going Master Class Series. Recent artists who have conducted Master Classes include pianists Andre Watts, Claude Frank, and Philippe Entremont, and composers George Crumb and Robert Suderberg.

From time to time, guest conductors rehearse the PCPA orchestra. Recently, Riccardo Muti, Stanislaw Skrowaczewski, and Klaus Tennstedt have been guests.

Coupled with the importance of individualized instruction, the college has a strong performance orientation. As a result, performance and involvement in performing groups is an important part of the curriculum of the School of Music. The college makes available a variety of ensembles and performance opportunities.

From time to time, students have the privilege to participate in very special performances. For example, the PCPA Chorus performs periodically with the Philadelphia Orchestra. The Troubadour Program affords students the opportunity to represent the college and to perform throughout the Delaware Valley. Each spring, the college sponsors a celebration of the performing arts—IN CONCERT. This culmination of each year's performance efforts results in a long list of concerts, recitals, and special programs stressing all aspects of music and dance.

In summary, the School of Music, since 1870, has been preparing and training young artists for professional careers as musicians and music educators. PCPA's well-rounded music training program is geared to assist in the fullest development of each student's potential.

CURRICULUM

The PCPA Curriculum stresses individualized training with a performance emphasis and includes required and elective courses in the Humanities. Each semester, students in the B.M. and the B.M./B.M.E. programs take one Humanities course, with the remainder being in music. The Humanities courses, whenever possible, are taught with regard to how they relate to the performing arts. The college curriculum does not call for any courses in mathematics or science. Students in the Associate Degree and Artist Diploma Degree Programs do not have a Humanities requirement.

Major Fields of Study—Undergraduate

Bassoon
Cello
Clarinet
Classical Guitar
Composition
Double Bass
Euphonium
Flute
French Horn
Harp
Harpsichord
Oboe
Organ
Opera Singing
Piano
Percussion
Saxophone
Theory
Trombone
Trumpet
Tuba
Viola
Violin
Voice

DEGREE AND DIPLOMA PROGRAMS

Bachelor of Music (BM)

The four-year Bachelor of Music Program is designed for those students who wish to prepare for professional careers in performance, composition, or who desire a thorough background in anticipation of graduate study, studio teaching, or further work in specialized fields.

Double Degree: Bachelor of Music/Bachelor of Music Education (BM/BME)

The five-year Double Degree Program is designed to prepare students for careers in school music teaching. The College takes the position that teachers of music must be of the same general level of musical accomplishment as students graduating with a BM degree. For this reason, students in the Double Degree must meet all of the requirements for the BM degree in addition to completing a block of courses in professional education. Successful completion of the Double Degree Program results in qualification for Instructional I Certification by the Department of Education of the Commonwealth of Pennsylvania.

Artist Diploma (AD)

The Artist Diploma is a four-year program devised for the unusually gifted student capable of intensified training towards a concert performance career. Primary emphasis is upon development of performance ability in solo, chamber and large ensemble settings. Admission to the Artist Diploma Program puts great emphasis upon extraordinary performance ability. Majors in composition and theory are excluded from the program.

Associate Degree

The Associate Degree is a two-year program designed for the student who wishes to concentrate exclusively on musical studies without requirements in the Humanities.

PERFORMANCE OPPORTUNITIES

Symphony Orchestra
PCPA Chorus
Symphonic Wind Ensemble
Jazz Ensemble I
Jazz Ensemble II
Guitar Ensemble
Piano Accompanying
String Chamber Ensembles
Wind Chamber Ensembles
Percussion Ensembles
Brass Chamber Ensembles
New Music Group
Choral-Orchestral Concerts
Opera Productions
Studio Concerts
Student Composition Concerts
The Troubadour Program



MUSIC EDUCATION

The Music Education Division of PCPA provides an opportunity for outstanding musical performers and composers to prepare for successful teaching careers as well.

One-third of the college's music majors are enrolled in the unique five-year double degree program. These students are granted two degrees: the Bachelor of Music in either performance or composition and the Bachelor of Music Education. The degree program in Music Education is fully accredited by the Pennsylvania Department of Education, and persons receiving certification in Pennsylvania can, by virtue of reciprocal arrangements, easily obtain licensure in other states. Further, courses taken during the additional two semesters required for the double degree at PCPA are fully applicable to permanent teacher certification in the state without the need for additional post-collegiate instruction. In this sense, PCPA offers the most effective program for those who recognize the desirability of teaching and the attractiveness of an applied career.

In addition to the requirements for the Bachelor of Music degree, double degree candidates complete courses in instrumental and vocal methods, functional piano, psychology, social foundations of education, conducting, lab teaching, professional methods, and student teaching. Methods classes begin in the sophomore year, following the traditional freshman year of core requirements.

The Music Education Division offers excellent physical facilities, up-to-date curriculum laboratory, closely-supervised lab school and student-teaching experiences, a curriculum emphasizing practical as

well as theoretical approaches to the basics of accepted educational techniques, a faculty widely-experienced in public school and private teaching, and a policy of close individual career and college counseling.

JAZZ EMPHASIS

The Jazz Emphasis Program is designed as an elective within the traditional four-year Bachelor of Music Degree. The program is concentrated into the final two years of a four-year bachelor's degree, and is designed to prepare students for a career in all aspects of Jazz and Commercial Music. Course offerings include: Jazz Theory, Jazz History, Improvisation, Recording Techniques, along with extensive participation in small and large jazz ensembles. Students also receive major instrumental instruction, traditional theory, literature, musicianship, and a full course of study in the Humanities.







ADMISSIONS

Admission to the College's degree and diploma programs is determined by a competitive entrance audition and a review of the applicant's secondary school record and SAT or ACT scores. The admissions program seeks to determine the applicant's technical and intuitive grasp of his major performance medium and of music fundamentals as a whole; his ability to function in a college environment; and his overall commitment to music as a career and as an art.

Secondary School Requirements

Applicants must complete requirements for the High School Diploma, GED, or the foreign equivalent prior to actual enrollment in the College, with the exception of those accepted under the Early Admissions Program. Proof of completion of the secondary school requirements must be submitted to the Office of Admissions before enrollment.

Application Procedures

All Applicants must submit:

1. A completed Application Form and a check or money order to cover the non-refundable $25 application fee.
2. Certified transcripts from all secondary schools or colleges attended.
3. SAT or ACT Test results (undergraduate only).

A tear-out Application for Admission is in the back of this Bulletin.

Submission of letters of recommendation and resumes with applications is desirable but not mandatory, unless specifically requested.

Personal interviews, when feasible, are encouraged. This permits the college and the applicant the opportunity to get acquainted, discuss the curriculum, and see the college and its facilities first-hand. However, because of distance and other factors, the interview is only recommended. It is not mandatory.

Because college enrollment quotas may be filled early, applications should be filed as soon as possible, but no later than May 1st. for fall admission and November 15th for spring admission. (Late applications will be placed on a waiting list.)



Violinist Dorothy DeLay, faculty

AUDITIONS

Of major importance in the admissions process is the requirement that all applicants audition in a major performance area before a faculty committee. The audition must be completed before the applicant may be considered for admission to the college. Applicants may select a preferred audition date from the list below.

Philadelphia Audition Dates

Listed below are the Philadelphia audition dates for admission in the 1981-82, 1982-83, and 1983-84 academic years. The applicant should select his first and second choices of audition dates under the academic year in which he expects to enter, and indicate them in the appropriate spaces on the Application for Admission.

REGIONAL AUDITIONS

Regional auditions are conducted in major cities throughout the United States during February and/or March of each year.

Regional Auditions are usually conducted in:

Atlanta	*Florida*
Boston	*Interlochen, Michigan*
California	*New York City*
Cincinnati	*Pittsburgh*
Chicago	*St. Louis*
Denver	*Washington, D.C.*

Those who wish to audition in this manner should contact the Admissions Office for a list of specific cities and dates.

	1981-82 ACADEMIC YEAR		
November 5, 1980	February 18, 1981	April 8, 1981	May 27-29, 1981
December 10, 1980	March 11, 1981	April 22, 1981	
February 4, 1981	March 25, 1981	May 6, 1981	
	1982-83 ACADEMIC YEAR		
November 4, 1981	February 17, 1982	April 7, 1982	May 25-27, 1982
December 9, 1981	March 10, 1982	April 21, 1982	
February 3, 1982	March 24, 1982	May 5, 1982	
	1983-84 ACADEMIC YEAR		
November 3, 1982	February 16, 1983	April 6, 1983	May 24-26, 1983
December 8, 1982	March 9, 1983	April 20, 1983	
February 2, 1983	March 23, 1983	May 4, 1983	

AUDITION REPERTOIRE

The repertoire listed below provides suggestions for the audition. Compositions or studies of comparable or greater difficulty may be substituted at the discretion of the applicant. Applicants may bring their own accompanist if desired. Duration of the audition is approximately 15 minutes.

Bassoon—Major and minor scales; one study from Wiessenborn Studies (1-50), Op. 8; one movement of the Mozart Concerto; and the first or third movement of a Vivaldi Bassoon Concerto.

Cello—Major and minor scales and arpeggios; any movement from the first three Bach Suites; any sonata comparable to Sammartini's Sonata in G Major; any standard concerto.

Clarinet—Major and minor scales; first and second movements from one of the following concertos: Weber, First Concerto or Second Concerto; Mozart, Concerto in A Major, Op. 107, K. 622; or Weber Concertino, Op. 26; any advanced study from H. Klose, Cavellini, or C. Rose.

Composition—Applicants will submit a portfolio of original scores and will be interviewed by members of the composition faculty.

Double Bass—Major and minor scales Simandl Exercises, Book No. 1 pp. 104-105, 74-75; solo selected by the candidate.

Flute—Major and minor scales; J. S. Bach, slow movement from one of the Six Sonatas; and a piece demonstrating technical proficiency.

French Horn—Major and minor scales; Kopprasch, Volume 1, No. 15; composition comparable to Mozart Third Horn Concerto.

Classical Guitar—Diatonic major and minor scales (Segovia fingering); one of the following studies of Sor (Segovia Edition): Studies No. 1, 6, 9 and 10 or Carcassi Op. 60, Studies No. 20 and 23; or any of the Villalobos Etudes. Pieces representing the 16th and 17th Centuries and the 20th Century.

Harp—Demonstrate general musicianship and ability in sight reading; two etudes or sonatinas comparable to Bochsa or Nademan; a solo selected by the candidate.

Oboe—Major and minor scales; a movement from any concerto or sonata for the oboe.

Opera Directing—Applicants meet with a committee of the Opera Department at which time knowledge of operatic literature, previous training and preparation, and potential for success in the field of opera directing will be assessed.

Opera Singing—Three operatic arias, preferably one in French, one in Italian, and one in a language of the applicant's choosing.

Organ—J. S. Bach, two or three-part invention on piano; J. S. Bach, Prelude and Fugue for Organ; a romantic or contemporary composition chosen by the candidate.

Piano—Major and minor scales and arpeggios; a work of J. S. Bach (three-part inventions, Preludes and Fugues, W.T.C.); any sonata by Haydn (except C major, H XVI:35), Mozart (except C major, K. 545) or Beethoven (except Op. 49); a composition from the Romantic period (Chopin, Schumann, etc.); an Impressionist or Contemporary composition. To be performed from memory.

Saxophone—Major and minor scales and arpeggios; one study from Labanchi Concert Etudes, Book 1; a solo selected by the candidate.

Theory—Applicants will be interviewed by members of the theory faculty and are encouraged to bring any supporting materials such as original analytic essays, etc.

Trombone/Euphonium—Major and minor scales; Kopprasch, Book I; Rochut, Melodious Etudes; and a solo selected by the candidate.

Trumpet—Major and minor scales; any one of the Arban Characteristic Studies; a solo selected by the candidate.

Tuba—Major and minor scales; Cimera, Tuba Studies, exercises 7 through 11; Wagner, Overture to "Die Meistersinger".

Percussion—Timpani: Tune two timpani to any required interval within range (F to F) and execute roll. Mallets: Demonstration of current ability and scales and chords. Snare drum: Open and close the "roll" and any of the other first "Thirteen Essential Rudiments" from memory; prepared snare drum solo; sight reading.

Viola—Major and minor scales and arpeggios; one of the Kreutzer Etudes or Mazas Special and Brilliant Etudes; one of the following: Handel, Concerto in B minor; Telemann, G major; or Stamitz, A major; or Hoffmeister Concerto.

Violin—Major and minor scales (preferably in three octaves); selection from the Kreutzer Etudes; a sonata by Handel or Mozart, or a concerto by Mozart or Haydn.

Voice—Three *classical* songs: one early Italian song, and two in English. *(For specific suggestions, contact the admissions office).*

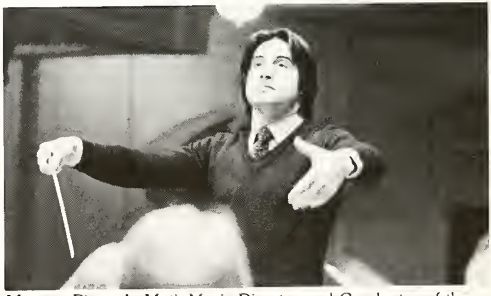
AUDITION TAPES

Applicants who are unable to audition in person may submit a tape recording. Audition tapes should meet the following standards:

1. Tapes should be clear and relatively free of static or surface noise.
2. Recording speed should be 7½ ips using a standard 7″ reel. Cassette tapes are not acceptable.
3. The tape reel and box should be clearly marked indicating the performer's name, instrument, and program including names of composers, opus or other appropriate numbers, and movements played.
4. The audition tape should not exceed 15 minutes in length. Do not send a tape of a concert or recital performance.

The college reserves the right to rehear any person admitted on the basis of a taped audition. In such cases, the school also reserves the right to reconsider, and to negate if necessary, the original offer of admission.

Taped auditions *are not acceptable* for those applying to the Graduate School. (See page 31).



Maestro Riccardo Muti, Music Director and Conductor of the Philadelphia Orchestra, conducts the PCPA Orchestra during rehearsal.

PLACEMENT TESTING PROGRAM

Following admission to the college, a series of placement tests is administered. These tests are given to allow a realistic assessment of the applicant's strengths and weaknesses and are not factors affecting admission to the college.

The following tests are part of the Placement Testing Program:

1. **The Ear Training Placement Exam** deals with the ability to match pitches, identify intervals and triads, and to sight-sing melodies and tap rhythms.
2. **The Theory Placement Exam** reviews the applicant's conversance with major and minor (natural, harmonic, melodic) scales, intervals, chords, and basic music terminology.
3. **The English Composition Exam** requires a brief written essay on a topic to be supplied at the time of testing.
4. **The Basic Piano Placement Exam** (for non-keyboard majors only) reviews the applicant's ability (if any) to play the piano.

Placement Exam results are used as a general index of musical accomplishment, and as a specific mechanism for class assignments. The tests allow us to place students in class sections with students of similar ability.



The DePasquale String Quartet, in residence, faculty (Robert DePasquale, William DePasquale, George Harpham, and Joseph DePasquale)



Pianist Susan Starr, faculty, coaches student

SCHOOL OF DANCE

Barbara Sandonato, faculty

The School of Dance of the Philadelphia College of the Performing Arts is dedicated to the training of young artists for careers as professional dancers and dance educators. The school is founded on the belief that today's professional dancers must have extensive knowledge and experience in their chosen field as well as skills in related disciplines. With this in mind, the school offers a broad-based curriculum which prepares students to enter the professional world of dance with confidence.

Daily technique classes in ballet and modern dance are basic to all courses of study. Additional course offerings include improvisation, repertory, and partnering, as well as electives such as jazz dance, spanish dance, and tap dance. In courses such as dance history and score reconstruction, students gain an historical perspective of different dance traditions. Music, voice, and drama classes provide dancers with the necessary links to the allied performing arts. Practical experience in aspects of production is an essential part of the program. Various courses in the humanities and social sciences are also offered, with special emphasis given to their relation to the arts. The curriculum is both extensive and flexible.

Performance is an essential and enjoyable part of the curriculum and serves to integrate classroom work with stage experience. Students are encouraged to organize their own studio workshops and concerts in addition to participating in the regularly scheduled performances. Each spring, the year-long efforts culminate in a celebration of the arts—IN CONCERT.

The large faculty of professional artists brings with it a wide range of experience and tradition. Small classes and individualized instruction provide a creative and exciting atmosphere where students are challenged and guided.

Former students have achieved success in many different companies throughout the world. They have been performers with such renowned companies as Alvin Ailey, Bejart, Joffrey, José Limon, and Pearl Lang, and teachers in such institutions as the North Carolina School of the Arts. For these students, the high level of technical and artistic training acquired at the School of Dance contributed to their subsequent success.

CURRICULUM

The demands of today's professional dance world require that dancers be familiar with more than one style of dance. For this reason, a core program has been created for the first two years of study. The PCPA curriculum includes intensive training in dance complemented by performance opportunities and required elective courses in the humanities.

Core Curriculum

Freshman Year	*Sophomore Year*
Ballet	Ballet
Modern Dance	Modern Dance
Jazz and Tap	Jazz and Tap
Notation	Notation
Eurythmics	Dance Pedagogy
Nutrition	Anatomy/Kinesiology
*Dance Elective	Dance History
Music Theory	Improvisation
Functional Music	Functional Music
English Composition/ Literature	Humanities Course

*Dance electives: Spanish, Ethnic Dance, Mime, Character

Major Fields of Study—Undergraduate

In the third and fourth years of study, students major in one of the following areas while maintaining a nominal amount of study in the related styles.

Ballet
Modern Dance
Theatre Dance

DEGREE PROGRAMS

Bachelor of Fine Arts (BFA)

The Bachelor of Fine Arts program is designed for those students who desire to prepare for professional performing careers in dance. The BFA program is normally completed in four years of full-time study, and carries a total graduation requirement of 134-137 credits, depending on the major field of study. Twenty-four of these credits are taken in liberal arts studies and thirteen are taken in music studies. Graduation requirements for all dance majors include the successful completion of the performance requirement.

Bachelor of Fine Arts in Dance Education (BFA in Dance Ed.)

This is a five-year program which is specifically designed for those students whose primary intention is to enter the dance profession as a teacher of dance. Although there is currently no Pennsylvania State certification for dance teachers, this program of study does include a semester of supervised classroom teaching in schools and/or private studios. Those students electing this program must meet all of the requirements for the BFA. In addition, they must complete specific courses designed for the professional educator. The total requirement for graduation from this program is 165-168 credits.

Associate Degree

This is a two-year program which is designed specifically for those students who wish to concentrate in dance studies without a liberal arts requirement. The thrust of this program is to give the student concentrated study in the broad spectrum of dance styles, and to develop his/her familiarity, proficiency, and performing ability in these areas. Graduation requirements include the successful completion of the prescribed course of study and the fulfillment of the performance requirement.

PERFORMANCE OPPORTUNITIES

Performance is an important activity for all students at PCPA. Each spring, the year-long performance activities culminate in a celebration of the arts at the Shubert Theatre—IN CONCERT. Students perform a wide range of classical and modern repertory in addition to original works choreographed for them by the faculty.

- The Troubadour Program enables students to perform in schools and institutions throughout the Delaware Valley.
- The school's affiliation with cultural institutions throughout the city provide students with the opportunity to participate in professional productions.
- Throughout the year, students are encouraged to present informal workshops as well as take part in formal productions at Theatre 313.

All of the performance opportunities involve students in all facets of production, including lighting, costuming, make-up, and set design. Through this process, the student gains an understanding and appreciation of dance as a performing art.

DANCE EDUCATION

The Dance Education Program offers a five-year program designed specifically for students who wish to become dance instructors.

The College takes the position that teachers of dance must be of the same high level of accomplishment as students graduating from the four-year performance program. For this reason, the course of study during the first four years is the same as that followed by non-education majors. During the fifth year, students are required to student teach in schools and/or studios located in the Delaware Valley area.

The unique blend of courses in this program offers students the opportunity to obtain a strong foundation in dance techniques as well as practical and theoretical training in teaching methods and styles.

Curriculum for Fifth Year of Study

Semester IX	*Semester X*
Ballet	Ballet
Jazz Dance	Jazz Dance
Modern Dance	Modern Dance
Dance Education Seminar	Dance Education Seminar
Elementary Rhythms & Creative Movement	Student Teaching
Social/Folk/Square Dance	
Society & Education	

ADMISSIONS

Admission to the College's degree programs is determined by a review of the applicant's secondary school record, SAT or ACT scores, and audition results. The admissions program seeks to determine the applicant's technical and intuitive grasp of his major performance medium and of dance fundamentals as a whole; his ability to function in a college environment; and his overall commitment to Dance as a career and as an art.

Secondary School Requirements

Applicants must complete requirements for the High School Diploma, GED, or the foreign equivalent, prior to actual enrollment in the College, with the exception of those accepted under the Early Admissions Program. Proof of completion of the secondary school requirements must be submitted to the Office of Admissions before enrollment.

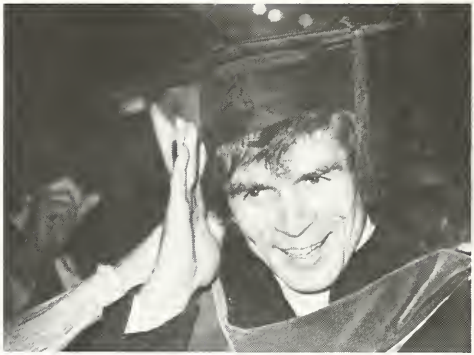
Application Procedures

All applicants must submit:

1. A completed Application Form and a check or money order to cover the non-refundable $25 application fee.
2. Certified transcripts from all secondary schools or colleges attended.
3. SAT or ACT Test scores.
4. A one page, type-written resume of previous dance training. It should include the names of teachers, studios, length of study, and performance experience. (To be attached to the application).



Barbara Sandonato and Alexei Yudenich, faculty



Dancer Rudolf Nureyev receives an honorary doctorate degree from PCPA in Spring of 1980.



Rudolf Nureyev meets PCPA dance students.

AUDITIONS

The dance audition is of major importance in the admission process. Selection is based upon the applicant's current level of technical proficiency and potential for professional development. The audition consists of a one and one half hour Ballet and Modern Dance class at the appropriate level. Applicants must also perform a dance composition which showcases ability and talent. This composition should be limited to five minutes or less and may be the applicant's choreography. Musical accompaniment for this composition *must* be on a cassette tape.

Audition Dates

Listed below are the audition dates for admission in the 1981-82, 1982-83, and 1983-84 academic years. The applicant should select his first and second choices of audition dates under the academic year in which he expects to enter, and indicate them in the appropriate spaces on the Application for Admission.



Joanne Tulli, faculty

	1981-82 ACADEMIC YEAR		
November 3, 1980	February 18, 1981	April 8, 1981	May 27-29, 1981
December 8, 1980	March 11, 1981	April 22, 1981	
February 4, 1981	March 25, 1981	May 6, 1981	
	1982-83 ACADEMIC YEAR		
November 4, 1981	February 17, 1982	April 7, 1982	May 25-27, 1982
December 9, 1981	March 10, 1982	April 21, 1982	
February 3, 1982	March 24, 1982	May 5, 1982	
	1983-84 ACADEMIC YEAR		
November 3, 1982	February 16, 1983	April 6, 1983	May 24-26, 1983
December 8, 1982	March 9, 1983	April 20, 1983	
February 2, 1983	March 23, 1983	May 4, 1983	







Barbara Sandonato, faculty

VIDEO-TAPED AUDITIONS

If distance makes a personal audition impossible, two letters of recommendation from dance teachers with whom the applicant has studied and a video tape of a short work will be acceptable. If a video tape is impossible, current still photos may be acceptable. Applicants should contact the Admissions Office for further details.

CAMPUS VISITS

Applicants are encouraged to visit the college. An appointment is required in advance in order for a student to attend a day of dance classes. This is an opportunity for the applicant to experience our program and is not part of the audition process.

FACILITIES

The School of Dance is located in the newly renovated annex building at 313 S. Broad Street. Facilities include four spacious dance studios as well as several smaller practice rooms. These rooms are all appointed with sturdy barres, mirrors, and resilient floors. Dressing rooms are equipped with individual lockers and showers. Theatre 313 provides a small intimate setting for performances, while the college's own Shubert Theatre is used for larger productions.

In addition to the main PCPA Library, students of dance have available to them the Lattimore-Nahumck Dance Collection, one of the largest and most diversified collections devoted to dance in the United States. Books, films, records, and journals are available to students for research studies and coursework.

PLACEMENT TESTING PROGRAM

Following admission to the college, a series of placement tests is administered. These tests are given to allow a realistic assessment of the applicant's strengths and weaknesses and are not considered a determining factor regarding admission to the College.

The following tests are part of the Placement Testing Program:

1. **The English Composition Exam** requires a brief written essay on a topic to be given at the time of testing.
2. **The Basic Piano Placement Exam** reviews the applicant's ability (if any) to play the piano.

Placement Exams are used as a general index of accomplishment, and as a specific mechanism for class assignments. The tests allow us to place students in class sections with students of similar ability and placement scores.



GRADUATE STUDIES

Maestro Joseph Primavera, faculty



GRADUATE PROGRAM IN OPERA

The PCPA Graduate Opera Program is a concentrated two-year curriculum designed to prepare the singer or director for a career in opera. It is an intensive and professionally-oriented program.

Operas, opera workshop productions, and recitals are presented throughout the year. All students in the Graduate Opera Program are required to participate in at least one opera production each semester of residence as performers and crew. Preparation of and actual performance in at least two major roles is required of opera singing majors. Those in the opera directing program are required to prepare at least two operas, one of which must culminate in a public performance.

The main objective of these programs is to acquaint students with operatic literature and also to afford them the opportunity to participate in productions. As the result of a unique cooperative venture, students of the PCPA Opera Program may participate in full community productions sponsored by the Philadelphia Musical Theatre, a group of young singers, directors, conductors, and designers.

Master of Music In Opera Singing

This specialized program provides in-depth training in all crafts required of a professional opera singer. Considerable emphasis is placed on vocal training and production, musicianship, and acting techniques.

Prerequisite: Bachelor of Music in Voice or equivalent.

Master of Fine Arts In Opera Directing

This is a unique program to develop directing talent in the various disciplines of opera theatre. Primary emphasis is placed on a director's facility to understand and work with singers. Practical and theoretical courses provide the basis for the opera directing curriculum. Great emphasis is placed on the candidate's preparation of opera performances under the guidance of expert instructors.

Prerequisite: Bachelor of Fine Arts, Bachelor of Arts, Bachelor of Music or equivalent.

Admission Criteria

All applicants for the Graduate Opera Program must complete and submit the Graduate Application for Admission and follow application procedures as outlined on page 15. Applicants should submit (with the application) an essay describing the reasons for wishing to attend PCPA in terms of career goals (minimum length: 1000 words).

Audition requirements and dates are listed on pages 16-17.

Final acceptance is based on a variety of factors relevant to the specific major for which the applicant is applying. These include: proficiency with languages, vocal technique and ability, knowledge and acquaintance with operatic literature, previous training and background, and potential for future success.

The Graduate application is available upon request from the Admissions Office.





PCPA's production of Menotti's AMAHL AND THE NIGHT VISITORS.





PCPA's production of Mozart's COSI FAN TUTTE.

GRADUATE PROGRAM IN MUSIC

The Graduate Program in Music offers an intensive two-year curriculum leading to the Master of Music Degree in most performance areas. Admission is dependent upon the number of openings available.

Applicants for admission should have completed an appropriate undergraduate music degree from an accredited college.

Master of Music

The **Master of Music in Performance** is intended for the unusually gifted music student who has demonstrated excellence in performance, and the ability to grasp and understand advanced musicological studies and graduate studies in humanities. It is formulated on the following principles:

1. That the primary goal is to advance the student's training in his major area.
2. That academic work in theory and literature (including history) should complement the student's work in his major while advancing his ability to use basic tools of research and furthering his knowledge of music theory and music history.
3. That humanities have the place in this curriculum of deepening the student's perspective on music by broadening the context of his education through the development of strong skills in writing and critical inquiry.

Specific requirements for graduation are determined by the graduate faculty of each major discipline.

Admissions Criteria

The following criteria are important factors which are considered when reviewing the applicant's qualifications for admission to the program:

1. the level of performance ability.
2. the breadth of general musical knowledge, measured in four areas: theory, musicianship, music history and literature.
3. facility in written and oral organization and expression of ideas.
4. the amount of personal commitment to a career goal or objective.
5. keyboard proficiency according to the main thrust of the student's graduate studies.

The above criteria will be measured through audition, testing, and an interview with the Graduate Committee.

Applicants may be required to take qualifying examinations in any area deemed advisable.

Application Procedure
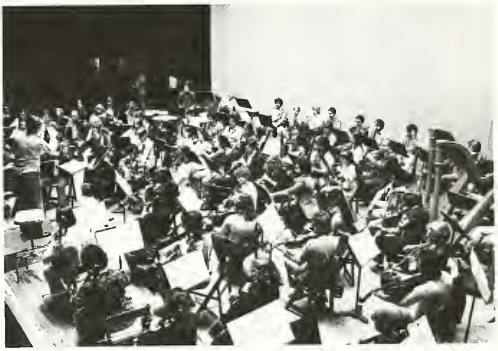
1. Complete and submit Graduate Application for Admission, along with fee.
2. Applications must be accompanied by:
 a) a list of all repertoire studied and performed.
 b) repertoire to be performed at audition
3. Certified transcripts from all colleges and universities attended must be forwarded to the admissions office.
4. Three (3) letters of recommendation from current or past teachers, school officials, or well-known musicians.
5. Applicants must submit (with the application) an essay describing the reasons for wishing to attend PCPA in terms of career goals (minimum length: 1000 words).

5. Applicants must submit (with the application) an essay describing the reasons for wishing to attend PCPA in terms of career goals (minimum length: 1000 words).

Determination of Eligibility

1. Completion of Application Procedure.
2. Audition by graduate faculty
3. Review of credentials by Graduate Committee
4. Interview with Graduate Committee

NOTE: Taped auditions are not acceptable. Exceptions may be made by the Dean of the College in special cases. Any acceptance by tape, however, will be tentative and the applicant must audition for the graduate faculty upon arrival at the college.



Audition Information

Audition repertoire is at the discretion of the applicant, must be performed from memory, and include compositions of various periods, including 20th Century.



Successful candidates for the Graduate Program in Music will be accepted for classes beginning each *Fall Semester ONLY*.

The Graduate application is available upon request from the Admissions Office.

GRADUATE PROGRAM IN DANCE

The Graduate Program in dance is a two year course of study leading to the Master of Fine Arts in Dance Performance. It is designed for those students who wish to pursue their studies in a specific style of dance and receive practical experience in performance and theater techniques. Students may major in BALLET, MODERN DANCE, or THEATER DANCE.

The graduate student is expected to maintain and refine his/her technical level of expertise while developing choreographic resources and skills. Each graduate student is required to organize and present two productions, one at the end of each year. This project exposes the student to the many aspects of production, including lighting, make-up, and set design.

Master of Fine Arts in Dance

The Master of Fine Arts in Dance carries a graduation requirement of 36-37 credits. The curriculum consists of daily technique classes and classes in repertory and composition.

Prerequisite: Bachelors degree in dance or the equivalent.

Program of Study

Semester I	*Semester II*
Technique	Technique
Composition	Composition
Ensemble Rehearsal	Performance
Graduate	Graduate
Humanities Course	Humanities Course
Semester III	*Semester IV*
Technique	Technique
Composition	Composition
Ensemble Rehearsal	Performance
Music Elective	

Admissions Criteria

All applicants for the Graduate Dance Program must complete and submit the Application for Admission and follow application procedures as outlined on page 23. Applicants should submit (with the application) an essay describing the reasons for wishing to attend PCPA in terms of career goals (minimum length: 1000 words).

The audition procedure and dates are outlined on page 25, and should be followed by those applying to the Graduate Dance Program.

The Graduate Application is available from the Admissions Office.

Final acceptance is based on several factors relevant to the dancer. These may include previous training, level of technical ability, and potential.



Brigitta Herrmann and Manfred Fischbeck, faculty

GENERAL INFORMATION



Choral Director Michael Korn, faculty



Faculty members Karin Fuller and Frances Fanelli

Student Life

The focal point of most student life at PCPA is involvement in the various ensembles and productions. In addition, students maintain the Student Government Association, electing student officers annually. An active student chapter of Music Educators National Conference is an integral part of student life for many at PCPA.

The Center City location of the college offers a variety of restaurants, movies, professional touring company productions, all types of shopping, museums, libraries, historical areas of interest, and other forms of entertainment. All of these are within a short walk of the college.

Student Housing

PCPA students reside in apartments, studios, or homes within an easy walking distance of the college. Although the college does not own or operate any residence halls, it maintains a list of available student housing in the area. To obtain a copy of that list, or to discuss any matter pertaining to student housing, contact the Admissions Office.

The Summer Session

The Philadelphia College of the Performing Arts offers a three-week and a six-week Summer Session. Students may register for courses on a regular credit basis. The course selection for this session is smaller than the regular academic year.

A special summer program is operated in conjunction with the regular summer session and is available on a pre-freshman level, and is intended for pre-college or in-coming college freshman students. These courses are geared to assist the student in making up for a deficiency in preparatory work, prior to enrollment in September. High school students may also profit from this special summer program.

A list of course offerings may be obtained by contacting the Registrar, and is normally available by May 1st.

ACT 101

The Philadelphia College of the Performing Arts has a special program, ACT 101, available to those who qualify. Made possible through a grant from the Commonwealth of Pennsylvania/Office of Equal Opportunity, it is geared to aiding educationally and economically disadvantaged students to the completion of the bachelor or associate degree.

The program provides for specialized tutoring and counseling in select courses in music, dance and the humanities. In addition, a six-week pre-college summer preparatory session is offered. All services offered by ACT 101 are free of charge, and every effort is made to distribute available financial aid in such a way as to arrange adequate aid packages to all ACT 101 students. Those who are selected for participation in the ACT 101 program, must be residents of the State of Pennsylvania, and must demonstrate economic and educational disadvantagement within the regulations specified in the program guidelines.

Interested persons are encouraged to contact the Coordinator of ACT 101 for detailed information.

Pre-College Training

Our experience suggests that applicants with a minimum of two to five years serious study prior to college are best prepared for the college program.

The college offers pre-college level training in music and dance to persons of all ages, on a non-credit basis. Instruction is available in all instruments, voice, theory, composition, ballet, modern dance, and theatre dance.

PCPA applicants are in no way required to study in one of the school's pre-college divisions, however, many have found it to be excellent preparation prior to college. For additional information simply call the Admissions Office or the Registrar.

Early Admissions Program

The Early Admissions Program is available to those who have completed the sophomore year of high school with at least a B average. This special program allows the student of exceptional talent and ability to complete high school and to begin college simultaneously. Those accepted into the program are not eligible for college graduation until all high school graduation requirements have been completed.

This program is available *only* to those who have: 1) exceptional talent, ability, and potential in an area of performance, 2) high academic achievement and, 3) the full cooperation and approval of the college, high school and parents of the applicant.

Those interested should arrange for a personal interview with the Director of Admissions.

Part-Time Students

Part-time study is available to degree and non-degree students each semester. Interested persons should contact the Registrar or the Director of Admissions for information regarding registration procedures and instructions.

Transfer Students

Students wishing to transfer to the College from another college should follow the same application procedures as outlined earlier on page 15 (for music majors) or 23 (for dance majors).

Any credits earned at another institution other than the major area will be evaluated and validated by the PCPA Applied Music, Theoretical Studies, General Studies/Humanities, Music Education, and/or Dance Divisions before they will be accepted for enrollment. Advanced standing in the major area may be detrmined at the end of the transfer students second semester of residency. The applicant may be asked to take tests which will aid in evaluation of his skill and knowledge. In no case will credit earned with a grade below "C" be accepted.

Foreign Students

Foreign students who wish to enter the Philadelphia College of the Performing Arts must comply with all the provisions of the Immigration Act and will be admitted ONLY on a full-time basis. Foreign students are required to take the Test of English as a Foreign Language (**TOEFL**) or provide other proof of English proficiency. The college requires a TOEFL score of 450 or higher.

The I-20 Form, issued by the college for immigration purposes, will not be forwarded until the applicant has been fully admitted, provided an acceptable TOEFL score or the equivalent, and submitted the required advance tuition deposit.

FINANCIAL AID

The Philadelphia College of the Performing Arts offers financial aid to qualified students to help defray educational expenses. Some of the awards may be offered singly or in various 'package' combinations. PCPA makes every effort to provide maximum financial assistance to students who demonstrate financial need. Available aid falls into three categories.

1. PCPA Institutional Grants and Employment
2. State and Federal Grants, Loans, and Employment Programs
3. Private Grants and Scholarships.

In order to apply for financial aid, incoming students must contact the PCPA Financial Aid Office.

Financial Aid Process

Students are encouraged to file the Financial Aid Application *at the same time* the Application for Admission is submitted. Further, applicants are required to report the receipt of any scholarship aid from sources outside the College to the Financial Aid Office. PCPA reserves the right to review the financial aid awarded and make appropriate adjustments when necessary.

The Financial Aid Process is as follows:

1. **Financial Aid Form (FAF)**
 All students applying for financial aid must file an FAF. This form should be filed at the same time the application for admission is submitted or as early as possible. However, it should be submitted no later than Feb. 15. Those applying after that date cannot be assured of consideration. The FAF Form may be obtained from high school guidance offices or the PCPA Financial Aid Office.
2. **Copy of Latest Federal Income Tax Return**
 Students requesting financial aid should send a copy of the IRS 1040 or 1040A to the Financial Aid Office as soon as possible.
3. **Basic Educational Opportunity Grant (BEOG)**
 All students seeking financial aid *must* apply for a Basic Grant. Application can be made through the FAF.
4. **PCPA Financial Aid Application**
 In order to be considered for PCPA financial aid, all students must file the Application for Financial Aid. This form may be obtained by writing directly to the Financial Aid Director, Financial Aid Office, PCPA, 250 S. Broad, Philadelphia, Pennsylvania 19102. Application deadline is APRIL 15th.

FACTS: Financial Aid—Academic Year 1979-80

81% of PCPA students receive aid (from all sources) Average aid package $3212

34% of PCPA students receive Tuition Remission. Grant Aid Average Tuition Remission Grant: $977 (Range $250-$4400)

Sources of Financial Aid

PCPA Tuition Remission Grant

A program of grants providing scholarships in the range of $250-$4400 to all full-time students in all major programs. Awards are made on the basis of ability, potential or continuing service to the College, and (for continuing students) academic

achievement. Grant awards to entering students are made primarily on the basis of the entrance audition, needs of the institution, and available funds. Financial need may be considered a factor. Grant awards are determined by the Dean of the College and the Director of Admissions.

Pennsylvania State Scholarship Program (PHEAA)

A program created by the 1965 General Assembly of Pennsylvania and administered by the Pennsylvania Higher Education Assistance Agency. Awards to high school seniors are granted on the basis of financial need. High School graduates who have a lapse of one year between their graduation date and the date of their planned college enrollment may apply directly to the Pennsylvania High Education Assistance Agency; Towne House, Harrisburg, Pennsylvania 17102.

Basic Educational Opportunity Grant (BEOG)

The BEOG is a federal aid program that provides grants to all eligible students. Grants may be as high as $1800* per academic year. Amounts are based on the expected family contribution, cost of attendance and a payment schedule issued by the U.S. Office of Education.

*depending upon Federal appropriations

Supplemental Educational Opportunity Grant (SEOG)

The SEOG is a federal aid program for undergraduate students of exceptional financial need and is administered by the Financial Aid Office. Grants range from $200 to $1000 per academic year. Amounts of awards are based on the analysis of the FAF. Application for this program is made by completing the PCPA Financial Aid Application.

National Direct Student Loan (NDSL)

The NDSL is a federal aid program that provides low cost loans to students demonstrating financial need. Loans range from $100 to $1000 per academic year. Interest does not accrue during the period of attendance at the institution. Repayment begins at an interest rate of 3%, nine months after a student leaves the College. Award amounts are determined by the analysis of FAF, and the program is administered by the PCPA Financial Aid Office. Application for this program is made by completing the PCPA Financial Aid Application.

Guaranteed Student Loan (GSL)

The GSL enables a student to borrow directly from a bank. This program is open to undergraduates and graduates on a full-time basis. Loans may be as high as $2500 per academic year. The state in which the loan recipient is a resident usually acts as co-signer, and in most cases, guarantees repayment to the bank or other lending agency. The Federal Government may pay the interest on these loans while the student remains in school. Repayment stipulations do not begin until after the student leaves school. Applications and further information may be obtained from most banks, savings and loan associations.

PCPA Work-Study

The PCPA WORK STUDY PROGRAM is a student employment program maintained by the College. Work assignments are available to students who are in need of employment and who may not be eligible for other programs.

College Work Study Program (CWSP)

The COLLEGE WORK STUDY PROGRAM is a federally funded program that enables students with financial need to earn part of their educational expenses through on-campus employment. Both undergraduates and graduates are eligible. Students are assigned to various offices and paid on a monthly basis. Awards range from $400-$800 per academic year. This program is administered by the Financial Aid Office, and an FAF is required for consideration. Application may be made by completing the PCPA Financial Aid Application.

The Tuition Plan

For the convenience of parents and students who prefer to pay college costs in monthly installments, the Philadelphia College of the Performing Arts has made arrangements with a leading educational lending organization which provides these services—THE TUITION PLAN, INC., Concord, New Hampshire 03301. A brochure with detailed information is available upon request. Simply call the Financial Aid Office.



Maestro Stanislaw Skrowaczewski conducts the PCPA Orchestra during a rehearsal session



PCPA Piano Lab



Dancer Andrew Pap, faculty, during class with music students







TUITION AND FEES 1980-81

TUITION

Undergraduate			
Full-Time	School of Dance	Per Semester	$2075
Full-Time	School of Music	Per Semester	$2075 - $2300*
Part-Time Rates			
Individual Major Instruction		Per Hour	*
Class Instruction		Per Credit Hour	$145
Graduate			
Full-Time	School of Dance	Per Semester	$2225
Full-Time	School of Music	Per Semester	$2225 - $2425*
Part-Time Rates			
Individual Major Instruction		Per Hour	*
Class Instruction			
Dance		Per Credit Hour	$275
Music		Per Credit Hour	$250
Opera		Per Credit Hour	$160

FEES AND CHARGES

Application Fee	$ 25
Registration Fee (Per Semester, Part-Time Only)	$ 25
Tuition Deposit	$100
Examination for Advanced Standing	$ 50
Late Registration Fee	$ 50
Late Tuition Payment Fee	$ 50
Special or Make-Up Examination	$ 25
Returned Checks	$ 5
Graduation Fee	$ 60
Transcripts (each)	$ 2
Instrument Rental Fee (Per Semester) (For Double Degree Students Only)	$ 20
Instrument Deposit (Per Semester) (For Double Degree Students Only)	$ 50
Ensemble Library Deposit (Per Semester)	$ 10
Course Overload Fee (Per Credit Hour—Undergraduate)	$145
(Per Credit Hour—Graduate)	$ **

A variable rate, dependent upon Individual Major Instruction.
***A variable rate, dependent upon specific Graduate Program.*

TUITION DEPOSIT

A tuition deposit is required of all new students when accepted and is credited to the first semester's tuition. It is not refundable after May 1 for students entering in the Fall semester or November 1 for students entering in the Spring semester.

A tuition deposit is also required of all returning students at time of registration for the following semester (December and May). The deposit is credited to the following semester's tuition and is not refundable. Financial aid students who have confirmed grants, scholarships or loans for the full tuition amount will not be subject to this requirement after written approval from the Director of Financial Aid.

PAYMENT OF FEES

Tuition and fees are payable on or before August 1 for the Fall semester and on or before December 1 for the Spring semester. Credit will be allowed for amounts paid at registration.

Students who are delinquent in payment of financial obligations will not be permitted to attend classes or register for the following semester and will be subject to appropriate late payment and late registration fees. No transcript, grade report, degree or diploma will be issued to a student until all tuition, fees, fines, emergency loans and any other assessed charges are paid in full.

COLLEGE REFUND POLICY

The College must engage its faculty and make other financial commitments in advance of each term in accordance with the number of students who expressed their intent to be enrolled. When students withdraw from the College, they create vacancies which cannot be filled and the College's financial commitments must still be honored.

The refund policy at PCPA applies only to a complete withdrawal from all courses for which either a full-time or part-time student is registered. Any partial withdrawal (i.e. from individual courses) will not result in a partial refund of tuition. A change in tuition assessment status from full-time to part-time will not be permitted after the start of classes.

Any full-time or part-time student who wishes to withdraw from the College and receive a tuition refund must submit a written request to the Registrar. The request will be reviewed by a Refund Committee comprised of the Dean, the Registrar and the Business Manager. If this committee determines that personal or academic reasons justify withdrawal and the request is received in writing by the Registrar before the first day of classes, a 100% refund of tuition paid will be made (not including fees and charges), less retention of $100. tuition deposit.

If such a request is received within the first three weeks of classes and approved, a 60% refund of tuition paid will be made (not including fees and charges).

If such a request is received during the fourth or fifth week of classes and approved, a 30% refund of tuition paid will be made (not including fees and charges).

No refund will be possible after the fifth week of classes.

In computing refunds, the date of withdrawal is the date on which the Registrar receives a written notice from the student, his parents, or his guardian. If notice is received after withdrawal, refunds cannot be made retroactive to the date of leaving.

No refunds will be made for summer session tuition or fees.

No refunds will be made to students dismissed at any time for unsatisfactory academic standing or infraction of regulations.

Refunds for students receiving financial assistance from scholarships, grants, or loans will be returned first to the grantors in accordance with their requirements, and the difference, if any, will be refunded to the student.

1980-81 ACADEMIC YEAR SCHEDULE

FALL SEMESTER:
SEPTEMBER 8, 1980-DECEMBER 19, 1980

SPRING SEMESTER:
JANUARY 19, 1981-MAY 8, 1981

1981-82 ACADEMIC YEAR SCHEDULE

FALL SEMESTER:
SEPTEMBER 9, 1981-DECEMBER 22, 1981

SPRING SEMESTER:
JANUARY 18, 1982-MAY 14, 1982

POLICY STATEMENT — The Philadelphia College of the Performing Arts adheres to a non-discriminatory policy with regard to race, color, sex, national ethnic origin, and religious affiliation with regard to the review, consideration, and final disposition of applications for admission to the College. It adheres to a full non-discriminatory policy in the administration of its educational programs and policies, financial aid, and all other college-administered programs and activities. The College reserves the right to change the regulations, tuition, fees, faculty, and other information contained in this publication at any time without prior notice. However, in the event that any such changes become necessary, attempts will be made to publicize them adequately.

APPLICATION FOR UNDERGRADUATE ADMISSION



COLLEGE OF THE PERFORMING ARTS

PERSONAL DATA (Please Print or Type)

Name _____ Social Sec. No. _____

Street Address _____ Telephone _____

City _____ County _____ State _____ Zip _____

Citizenship _____ Sex _____ Birth Date _____ Marital Status _____

EDUCATION

List All High Schools and Colleges Attended | City | Dates

DEGREE OR DIPLOMA PROGRAM FOR WHICH YOU ARE APPLYING
(Complete MUSIC or DANCE Section below)

STATUS
Full-time ☐
Part-time ☐

SCHOOL OF MUSIC ☐ Bachelor of Music ☐ Double Degree ☐ Associate Degree ☐ Artist Diploma

Major _____ Date You Plan to Enter ☐ January ☐ September, 19____

SCHOOL OF DANCE ☐ Bachelor of Fine Arts ☐ Bachelor of Fine Arts in Dance Ed. ☐ Associate Degree

Major _____ Date You Plan to Enter ☐ January ☐ September, 19____

AUDITION DATES are listed in the Admissions Bulletin. Please indicate the dates on which you most prefer to audition.

1st choice: _____ 2nd choice: _____

LENGTH OF STUDY in major area _____

TEACHER PREFERENCE (Music Majors Only) Assignment subject to teacher acceptance and schedule vacancy. If you have a teacher preference, please indicate _____ _____

PIANO PLACEMENT: Have you ever studied piano? ☐ yes ☐ no. If yes, how long? _____

(Over)

PARENT (Head of Household) OR GUARDIAN

Name_____ Age____ Occupation_____

Address_____ Title_____

City, State, Zip_____ Employer_____

Phone_____ Bus. Phone_____

☐ I have requested copies of my high school/college transcripts to be forwarded to the Admissions Office.

☐ I have requested that the results of my SAT's or ACT's be forwarded to the Admissions Office.

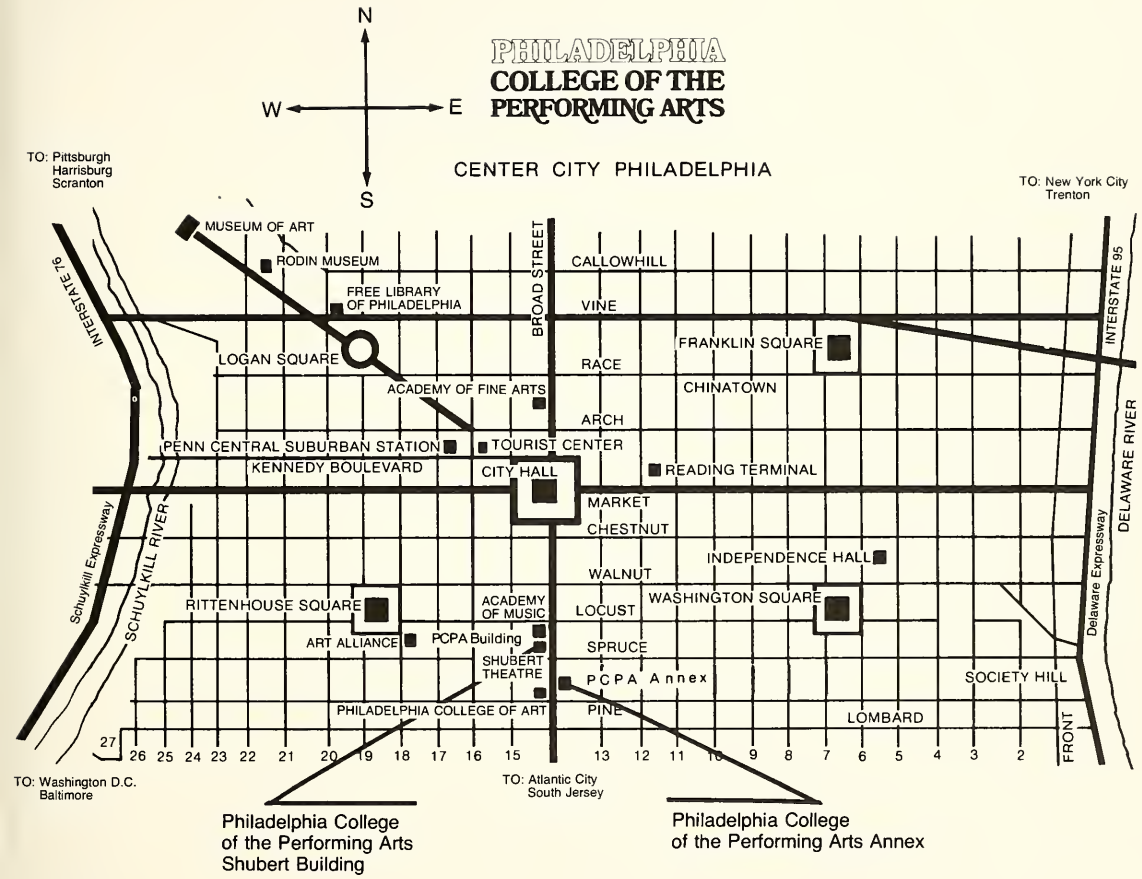
Which area(s) best indicate the way(s) in which you first learned of and became interested in the Philadelphia College of the Performing Arts?

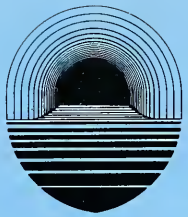
☐ College Night/Career Day
☐ Friends, Relatives, etc.
☐ Classroom Teacher
☐ Other — (Please Indicate)_____
☐ Private Teacher
☐ High School/College Counselor
☐ Newspapers, Ads, etc.

I certify that the information on this application and attached documents (if any) is true and correct to the best of my knowledge. A student found guilty of NONDISCLOSURE or MISREPRESENTATION in the completion of this application may be subject to the appropriate disciplinary action, resulting in possible dismissal from the College.

Signature_____ Date_____

Note: Please enclose a check or money order for the $25 Application Fee (non-refundable) made payable to the Philadelphia College of the Performing Arts and mail to: Admissions, Philadelphia College of the Performing Arts, 250 South Broad Street, Philadelphia, Pa. 19102.


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PHILADELPHIA
COLLEGE OF THE
PERFORMING ARTS
CENTER CITY PHILADELPHIA
TO: Pittsburgh
Harrisburg
Scranton
TO: New York City
Trenton
MUSEUM OF ART
RODIN MUSEUM
FREE LIBRARY
OF PHILADELPHIA
LOGAN SQUARE
ACADEMY OF FINE ARTS
PENN CENTRAL SUBURBAN STATION
TOURIST CENTER
KENNEDY BOULEVARD
CITY HALL
READING TERMINAL
RITTENHOUSE SQUARE
ACADEMY
OF MUSIC
ART ALLIANCE
PCPA Building
SHUBERT
THEATRE
PCPA Annex
PHILADELPHIA COLLEGE OF ART
BROAD STREET
CALLOWHILL
VINE
RACE
ARCH
MARKET
CHESTNUT
WALNUT
LOCUST
SPRUCE
PINE
FRANKLIN SQUARE
CHINATOWN
INDEPENDENCE HALL
WASHINGTON SQUARE
SOCIETY HILL
LOMBARD
FRONT
INTERSTATE 95
INTERSTATE 76
Schuylkill Expressway
SCHUYLKILL RIVER
Delaware Expressway
DELAWARE RIVER
27 26 25 24 23 22 21 20 19 18 17 16 15 13 12 11 10 9 8 7 6 5 4 3 2
TO: Washington D.C.
Baltimore
TO: Atlantic City
South Jersey
Philadelphia College
of the Performing Arts
Shubert Building
Philadelphia College
of the Performing Arts Annex



PHILADELPHIA COLLEGE OF THE PERFORMING ARTS

250 South Broad Street
Philadelphia, Pennsylvania 19102
Telephone 215-545-6200